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ABSTRACT

This issue is about visual, participatory, and performing arts facilities and programs for handicapped children. Three methods for providing arts for mainstreamed handicapped students are illustrated. First, schools can operate programs for the visual and performing arts inside their own schoolhouses, or a district can build and staff a district arts center to serve all its students. Second, artists and musicians can be hired to provide programs for a semester or more inside a school. This requires that the artists and teachers receive special training. Third, children can be moved out of the schools into drama workshops or educational programs in such places as museums. Also described is a program that matches schools with cultural institutions and includes handicapped children in the program. (Author/IRT)

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ED139082

April 1977 No. 27

A newsletter from
Educational Facilities Laboratories

Schoolhouse

Special issue supported by the National Arts and the Handicapped Information Service, a joint project of the National Endowment for the Arts and Educational Facilities Laboratories.

Arts education for handicapped students

U S DEPARTMENT OF HEALTH
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This issue of *Schoolhouse* is about visual, participatory, and performing arts facilities and programs for handicapped children. It is written in response to the many inquiries that EFL receives from school administrators who want to comply with the Education for All Handicapped Children Act, P.L. 94–142, requiring handicapped and nonhandicapped children to be educated together. (There are exceptions to this requirement, but in this newsletter we are treating it as a universal mandate.)

Congress intended that the arts should be a part of the educational curriculum of handicapped students. Although the arts are not specifically mentioned in the legislation, both the House and Senate Committee reports conclude that the arts are an important part of the education of handicapped children.

The Senate Committee on Labor and Public Welfare stated, in part, "The use of the arts as a teaching tool for the handicapped has long been recognized as a viable, effective way not only of teaching special skills, but also of reaching youngsters who had otherwise been unteachable. The Committee envisions that programs under this bill could well include the arts component and, indeed, urges that local educational agencies include the arts in programs for the handicapped funded under this Act. Such a program could cover both appreciation of the arts by the handicapped youngsters, and the utilization of the arts as a teaching tool per se.

"Museum settings have often been another effective tool in the teaching of handicapped children. For example, the Brooklyn Museum has been a leader in developing exhibits using the heightened tactile sensory skill of the blind. Therefore, in light of the national policy concerning the use of museums in federally-supported education programs enunciated in the Education Amendments of 1974, the committee also urges local educational agencies to include museums in programs for the handicapped funded under this Act."

Final regulations for the Education for All Handicapped Children Act are now being written by the Bureau of Education for the Handicapped. Copies will be available this

EA 009 193

summer from: Thomas Irvin, Office of Education, Bureau of Education for the Handicapped, Aid to States Grants, Room 4900, Donohoe Building, 400 Maryland Avenue, S.W., Washington, D.C. 20202.

EFL's role in arts for the handicapped

EFL's authority to answer educators' questions has been gained during the last three years of working with facilities and programs for all types of handicapped persons in all branches of the arts. Focusing on schools and students is just a logical extension of our previous work. Under a contract with the National Endowment for the Arts, EFL wrote and published *Arts and the Handicapped: An Issue of Access*. (The material in this issue of *Schoolhouse* augments without duplicating the projects described in the schools section of *Arts and the Handicapped*.)

Later, with a grant from the Endowment, we developed and are currently operating the National Arts and the Handicapped Information Service which dispenses information on topics such as funding sources, architectural accessibility, conference and events calendars, and sources of technical assistance. If you want to enroll in the free service, send your name and address to EFL.

Why arts activities are important for special education

A blunt question occasionally crops up, "Why so much fuss about arts programs for the handicapped?" The arts, mostly painting and modeling, were used to occupy the time of handicapped people in a nondemanding way. But today we realize the value of an arts program as an educational, therapeutic, and career-training medium far superior to any other activity available to the handicapped.

Conventional teaching techniques are often not enough to educate children with handicaps. Arts activities have been developed to supplement the curriculum as tools that stretch students' physical and intellectual skills.

Blind students listen to taped commentary at the Metropolitan Museum of Art in New York City

And in a similar manner, arts programs are sometimes used to measure students' progress in improving their knowledge and abilities.

Equally important, arts can provide considerable help in the social and emotional development of handicapped persons. Because no student ever fails to produce art, such activities help integrate handicapped students with their nonhandicapped peers on an equal educational

level. Thus handicapped students are encouraged to interact socially and emotionally with the mainstream.

Alongside, but not duplicating, this development is the therapeutic value of arts in stimulating the mental and motor coordination of handicapped children. For example, eye-hand coordination, psychological adjustment, shape recognition, fine and gross motor coordination, sublimation, perseveration, communication, and perception are all affected positively through the arts.

Last, but not least, the arts provide career opportunities for the handicapped. The most widely known example is music for the blind—everyone can name two or three blind musicians who sing and play jazz or rock music. Mentally retarded students are often adept at learning crafts that produce income. Quilting and pottery are two of the skills that workshops for the handicapped sell in the open market. Less obvious are arts-related careers, such as architecture and industrial arts, that suit physically handicapped persons who can be comfortable working at a drafting table.

Arts programs, however, are more than a bread and butter issue for training the handicapped. Arts are also offered to handicapped students for the same reason that arts are included in nonhandicapped curriculums—to enrich students by bringing them into contact with good design, music, and performances. Jean Kennedy Smith, chairperson of the Alliance for Arts Education, said in reference to handicapped children, "Every child has the right to enjoy to the fullest the beauty and vitality of the arts."

Training special arts teachers

Before a school district can make the arts accessible to handicapped students, it must retrain its teaching staff or engage special teachers, since regular classroom teachers accustomed to nonhandicapped classes will need help in dealing with the new types of students. Two classifications of special arts teachers must be considered.

Art therapists are trained to use the arts to help diagnose and remedy disabilities in children. For instance, they can prescribe arts activities that would help the emotionally disturbed child to rehabilitate through self expression and psychological adjustment. Arts therapy, however, is a separate discipline in the field of mental health, and its objectives are diagnosis, remediation, and self-actualization—not process, product, or performance.

The arts teachers who are trained to work with handicapped children are called special education arts specialists. These people are trained to help handicapped students master skills in the arts. At this writing, there are few certified arts specialists.

There are, however, certification programs that train special education music specialists at the Crane School of Music, Potsdam, New York, the College of Fine Arts at Wichita (Kansas) State University, and the Chicago Music College of Roosevelt University. Music specialists are trained to understand the limitations of handicapped children, help overcome their disabilities, and improve their music skills. They know, for example, that the physically handicapped with severe motor limitations breathe more frequently than normal children, and therefore their musi-

cal scores must be arranged to suit their breathing patterns.

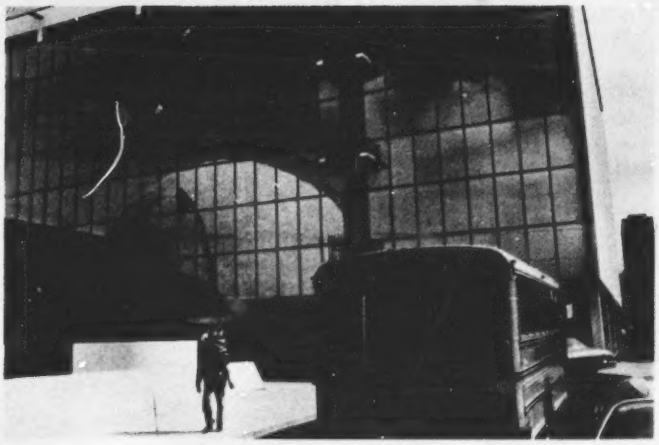
Three methods for providing programs

The following pages illustrate three methods for providing arts for mainstreamed handicapped students. First, schools can operate programs for the visual and performing arts inside their own schoolhouses. Alternatively, a large district can build and staff a district arts center to serve all its schools. Second, artists and musicians can be hired to provide programs for a semester or more inside a school. This invariably requires that the artists and classroom teachers receive training for working with handicapped children. Fortunately, the Education for All Handicapped Children Act provides funds for in-service training of people not accustomed to working with handicapped students. Third, children can be moved out of the schools into drama workshops or education programs in such places as museums.

We also describe a program that matches schools with cultural institutions and includes handicapped children in the program. Lastly, there is a short list of publications that may be of help to administrators.

District-wide arts centers

District arts centers are not new, but their potential for mainstreaming is just being discovered. In 1966, Cleveland Public Schools converted an abandoned warehouse into a Supplementary Education Center—a participatory arts, science, and heritage museum. The demand for more programs in the old building plus an increased participation by handicapped students prompted the school district to build a new facility that opened in 1976. It incorporates many new designs and facilities for the handicapped and is fully accessible with rehabilitation toilets and elevator service to all floors.



Children construct Cleveland with styrofoam buildings on huge city map (left). Lunch break in Indian long houses (top). The Supplementary Education Center is designed to mainstream Cleveland children in arts activities.

The planetarium, Supplementary Education Center.

A domed Space Theater has special platforms for wheelchairs with uninterrupted 180° sight lines to the theater dome. Most of the exhibits require participation by the children, and every floor has a studio/workshop where they conduct experiments and produce artworks.

The new six-story center has a floor for visual arts, one for music and dance, a heritage floor with participatory replicas of city businesses and landmarks, a floor for science and drama with a TV studio, and the lower level contains a tactile model of Cleveland, a display workshop, and a lunchroom. The center is owned and operated by the Cleveland Public Schools for grades 3 through 6.

Mainstreaming is virtually built into the center's operation. About 200 private and public elementary schools participate in arts and sciences programs. Since several schools attend at a time and all the children mix together, a class from a school for handicapped children will automatically be assimilated with classes from other schools.

Cleveland's center, however, does not provide an arts education for handicapped (or nonhandicapped) children since they make only six one-day visits in four years. It is more like a hands-on museum where the children have access to equipment and programs not available in schools. Without the continuity of daily or weekly visits, it is difficult to measure its effect on the development of handicapped children.

Donald G. Quick, Director, Supplementary Educational Center, 144 Lakeside Avenue, N.E., Cleveland, Ohio 44114.

Sensory environment increases awareness of handicapped pupils

Slides and movies can be projected all around the wall of the circular Special Experiences Room, a district arts center in a Warminster, Pa., school. It also has a planetarium instrument that can create constellations and planets on the room's domed ceiling. Children sit on the carpeted floor and are immersed in images and sounds that literally surround them. Not surprisingly, educators have found that this sensory environment is ideal for increasing the awareness, curiosity, and perceptual growth of handicapped children. Physically handicapped children, in particular, often lack the range of experiences and environmental sensations that are normal for most students.

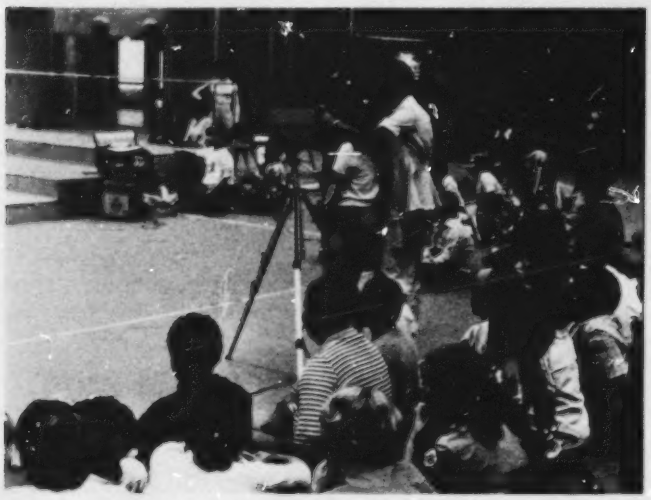
Children from public and private elementary and secondary schools throughout the district are bused to the comprehensive elementary school for activities in the Special Experiences Room. Programs are developed so that students can participate and not sit passively. Older students are encouraged to develop programs of their own. Several subjects can be programmed—science, sociology, history, and of course, the arts.

At its simplest level, pupils can use the room to make shadows on the walls. At a sophisticated level, staff can project multiple images of an object or a scene in different scales and viewpoints accompanied by a sound track and suitable odors pumped through a duct.

The director of the project encourages other districts to create their own special experience rooms with simple materials. He says that with a few thousand dollars a circular screen can be built in an empty school space and projectors lined up around it.

Henry W. Ray, McDonald Elementary School, Centennial School District, Warminster, Pa. 18974

The Walt Disney Magnet School and Communication Arts Center in Chicago offers school principals throughout the district a chance to refer 8 to 14 year old students to a 15-day communication arts session that includes studio courses in filmmaking, photography, illustration, radio, and TV. The new barrier-free arts center contains 45,000 sq. ft. of facilities on one floor. District schools frequently



Children watch a ballet, and a teacher's aide learns how to operate a video camera at the Walt Disney Magnet School and Communication Arts Center, Chicago

refer their mentally retarded, learning disabled, and ambulatory physically handicapped students because the center with its program is an excellent resource for mainstreaming experiences.

The Disney Center enrolls 450 students for each of its ten sessions every year. The response to the Disney program has been so great that many students must be turned away. Between working sessions, however, the center will send an arts team into schools with students who were not admitted to the program. At this writing, the center is planning changes in its program and equipment in order to accommodate the many wheelchair students who applied for the program.

Thomas McElroy, Assistant Principal, Walt Disney Magnet School and Communication Arts Center, 4140 North Marine Drive, Chicago, Ill. 60613.

Arts in schools

Instead of building a district center for the arts, the Arlington Country School District established a special office, called the Arts and the Exceptional Project, to coordinate arts-in-education programs for handicapped pupils in elementary schools. Jointly sponsored by the school district and the county department of environmental affairs, the project office schedules artists from local arts organizations for performances and workshops in schools. The arts workshops are part of the special education curriculum for emotionally disturbed, mentally retarded, and learning-disabled youngsters who attend in groups of 8 to 12. Artists specializing in clowning, puppetry, folk singing, visual arts, music, and dance concentrate on developing the pupils' skills in the arts, relate arts activities to the curriculum, and teach appropriate behavior for audience participation.

The Arts and the Exceptional Project is part of a larger county-wide arts and humanities project funded by the school district, the department of environmental affairs, the state arts agency, and local citizen organizations. In 1976, the project sponsored 99 performances and 100 workshops by local performing arts organizations and artists, 15 teacher training workshops, and a summer course for teachers on arts education at the Northern Virginia Community College. All arts activities take place in school facilities. Volunteer parents from school parent-teacher associations assist the humanities staff and help schedule events.

Cheryl Reeves, Exceptional Program Supervisor, Department of Environmental Affairs, Recreation Division, 300 N. Park Drive, Arlington, Va. 22203.

Arlington employs its own artists but many schools apply to the National Endowment for the Arts to support programs by artists in schools. A new endowment program called Architects-in-Schools could be especially valuable for schools planning to serve handicapped students. Architects-in-Schools places architects in elementary and secondary schools throughout the country. They serve as resources and are expected to involve students in analyzing their surroundings—inside and outside the school—and encourage them to participate in shaping their own environment. Projects involving Architects-in-Schools could be particularly useful for removing architectural barriers in schools, developing appropriate classroom environments for handicapped students, or teaching vocational skills to physically handicapped and learning-disabled students.

Schools and architects are selected by state arts agencies and the National Coordinator for Architects-in-Schools, Educational Futures, Inc., P.O. Box 13507, Philadelphia, Pa. 19101.

Dancers perform for the deaf in schools

Professional performing arts companies are beginning to apply special expertise to programs for handicapped children. The R'Wanda Lewis Afro-American Dance Company of Los Angeles performs in 300 public schools annually—including schools for the deaf and hearing impaired.

A grant from the National Endowment for the Arts en-

Dancer from the R'Wanda Lewis Company teaches children at the Marlton School for Deaf and Hearing Impaired in Los Angeles

abled the group to develop special visual and choreographic techniques for presenting dance to these special audiences. African percussion instruments are mounted so that they transmit vibrations to the floor and the audience seating area. Choreographic training in exaggerated gestures enables the dance company to carry dramatic movement, body gestures, and facial expressions beyond the usual communication levels. The narrative portion of the programs is translated into sign language by an interpreter. Children are allowed to participate with the dancers in order to learn coordination between the vibration of the drums and the dance steps. Ultimately, these new techniques facilitate the interpretation of dance for handicapped as well as nonhandicapped children in school districts throughout California.

R'Wanda Lewis, Director, Afro-American Dance Company, Inc., 5157 West Adams Boulevard, Los Angeles, Calif. 90016.

Artists are not the only solution for arts activities for handicapped students. Arts go to the Westchester County, N.Y., schools in boxes. The Hudson River Museum has developed an arts outreach program called Discovery Kits that allows children in their own classrooms to look, touch, and experiment with museum artifacts that are normally enclosed in glass cases. The suitcase-size traveling exhibitions contain objects to handle, photographic panels with background information, suggestions for discovery, and a teacher's manual. There are 19 different kits such as African Art, Design in Nature, How a Pot is Thrown, and Stitchery. Topics are used on a monthly basis from September to June, and there is a participation fee of $35 giving the school access to nine diverse discovery topics throughout the school year.

Richard B. Carlson, The Hudson River Museum, 511 Warburton Avenue, Yonkers, N.Y. 10701.

Instead of arts resource kits, the Children's Institute of Research & Design is developing a portable arts environment for classrooms that serve handicapped and nonhandicapped students together. Called the Portable Art Series, the environments contain soft sculpture toys and manipulative tools that encourage integrated play activities and help handicapped children develop gross and fine motor coordination. The primary purpose of the Portable Arts Series is to provide an environment where handicapped children—some without their braces, wheelchairs, and prostheses—can interact freely for the first time with their nonhandicapped peers. In addition, the Children's Institute will offer workshops in contemporary arts to teachers, including environmental designs for mainstreaming and social development of handicapped children through play and the arts.

Dolores Pacileo, Director, The Children's Institute of Research & Design, P.O. Box 513, Smithtown, N.Y. 11787.

Socialization and awareness training is a principal concern of teachers introducing handicapped children to the everyday classroom. Nonhandicapped students sometimes react negatively. More often they overreact by assuming a condoling and overprotective attitude toward their handicapped peers.

To develop positive attitudes toward the handicapped,

the Story Arts Project in Santa Cruz, Calif., performs puppet shows that emphasize the humanity of handicapped people. The troupe performs in schools that are expecting mainstreamed handicapped students.

The puppet show points out that handicaps come in many shapes and conditions—from broken limbs and poor eyesight to more obvious physical handicaps, crippling diseases, emotional disturbances, and mental retardation. After the show, a spokesman from a local organization for the physically handicapped wheels into the audience and the children usually shower him with questions. According to the project's producer, "This is the first time anyone has ever used the arts to focus on a social concern. Our goal isn't a polished performance, but a forum of ideas relating everyone's uniqueness."

Ruthmarie Sheehan, Story Arts Project, 1471 Chanticleer Avenue, Santa Cruz, Calif. 95062.

Teacher training

The new federal aid program for the education of handicapped children, P.L. 94–142, requires that each state education agency implement an in-service training plan for all personnel engaged in the education of handicapped children. Anticipating this requirement, a few states have begun to develop programs for teachers, administrators, therapists, and artists.

The Pennsylvania Department of Education finances a training program for teachers and artists who teach art to handicapped children. The training program is administered by a nonprofit organization called Ways and Meaning Place (WAMP) located in a former school in Harrisburg. The facility provides working space, equipment and materials for workshops, conferences, and training in the visual arts, crafts, drama, dance, movement, creative writing, media, and music. Funds for the project are channeled through one of the state's 29 intermediate units—which are administrative areas embracing several school districts.

Teacher training during the summer vacation at the Ways and Meaning Place, Harrisburg, Pennsylvania

The WAMP program provides teachers with skills that enable them to teach art to handicapped children. As in-service training, it also makes the state eligible for federal aid through the Education for All Handicapped Children Act.

Ways and Meaning Place provides training courses in its own building and in the schools. Art teachers, for instance, attend seven two-hour seminars on special education, and at other times there are seminars on the arts for special education teachers. Special education teachers take their classes to WAMP so that graduate student interns can have experience in teaching arts to handicapped children.

At the end of 1976 the program had reached eight intermediate units. Last summer WAMP gave a four-day program to 22 special education teachers and administrators who now serve as consultants to schools within their intermediate units.

Wayne Ramirez, Director, Arts in Special Education Program, Ways and Meaning Place, Green and Forster Streets, Harrisburg, Pa. 17102.

Rather than bringing teachers to a center for training, Montgomery County (Maryland) Public Schools deploy a

team of four artist/teachers into schools to help teachers and principals integrate the arts into the curriculum. Called Project ARTS (Arts Resource Teams in the Schools), the program is supported by Title III funds and a grant from the U.S. Office of Education through the Alliance for Arts Education. The primary goal of Project ARTS is to provide assistance, training, and support to classroom teachers in order to integrate the arts into the curriculum.

In 1976, a grant from the National Committee*Arts for the Handicapped allowed Project ARTS to expand its services into schools with mainstreamed handicapped children. The pilot site, Forest-Knoll School, was formerly a school for orthopedically handicapped children, but it now also serves nonhandicapped students. Project ARTS sends teams of four artists (music, drama, visual arts, and dance/movement) to Forest-Knoll three times each month. The teams provide workshops and demonstrations in the arts, plan academic courses that include the arts, and co-teach with the classroom teachers. The teams also provide follow-up support and consultation for pilot school teachers and administrators. Each team is supported by an arts aide who helps the teacher develop and implement arts activities between visits from the team.

Response from the pilot school teachers was more enthusiastic than expected. Twice the anticipated number of teachers asked for team participation. School officials accommodated them by releasing teachers to attend demonstrations, observe co-teaching, and participate in follow-up activities. Project ARTS responded by offering in-service training in the arts during after-school hours. Participating teachers receive credit for incremental salary increases. This summer, Project ARTS will also conduct a two-week training course for teachers of handicapped students in mainstreamed and special schools.

Project ARTS funds expire at the end of this academic year. Federally-supported pilot programs often fade away after their financial support is gone. The response to Project ARTS, however, has been so enthusiastic that the Maryland State Board of Education has agreed to fund the program for another year.

Janet Brome, Director, Project ARTS, Ashburton Elementary School, 6314 Lone Oak Road, Bethesda, Md. 20034.

Colleges are also effective sponsors for arts training programs for teachers. A new training-demonstration program called Planning for Play is a joint project of the Massachusetts Mental Health Commission, the University of Massachusetts Graduate School of Education, and the Massachusetts College of Art. Planning for Play specializes in educational and recreational mental health and creative arts services for children with special needs, their families, and their teachers. The interdisciplinary program offers a graduate degree, Master of Science in Art Education, to teachers, artists, designers, and mental health professionals. Graduates, skilled in the application of play, design, and the arts to community-based human services, may work in a variety of field settings such as public schools, mental health centers, hospitals, nursing

Planning for Play, Boston

homes, and rehabilitation centers. Applicants are also eligible for stipends from the Manpower Training Program of the Massachusetts Department of Mental Health.

Elaine Ostroff, Director, Planning for Play, Massachusetts College of Art, The Arts and Human Services Specialization, Graduate Programs in Art Education, 364 Brookline Avenue, Boston, Mass. 02215.

Taking students out to arts experiences

When a school has neither the facilities nor staff for arts activities within its building, using the resources of local cultural organizations is a viable alternative. In recent years many museums have begun to develop new arts education programs that make the arts accessible to groups of children, including the handicapped.

Handicapped classes visit the Metropolitan Museum of Art in New York each day of the school year. The city's board of education pays the salary of a full-time coordinator of programs for the handicapped but pays no fees or

The Metropolitan Museum of Art in New York City

salaries to the museum. Elementary- and secondary-school children with all types of handicaps visit between one and five times. The frequency depends upon the degree of handicap and the distance from their schools.

The museum is accessible to wheelchairs, and the handicapped students are mixed with the nonhandi-

capped students for their two-hour visits. All handicapped students are given an orientation in the Junior Museum where they sometimes use materials or handle art objects. The museum's special education coordinator also trains teachers and graduate student interns to help handicapped students relate to the museum's collection.

Paul J. Patane, Education Liaison, The Metropolitan Museum of Art, Fifth Avenue, New York, N.Y. 10028.

The Arkansas Arts Center in Little Rock facilitates school groups through a combined exhibition gallery and studio workshop called the Yellow Space Place, the name selected in a children's name-the-gallery contest. Exhibits from the center's collection relate to themes that appeal to elementary pupils, for example, animals in art, trees, texture, artists' toys, fantastic images, and imaginary worlds. Every exhibition contains tactile material for the visually impaired, and every visitor receives a catalogue. Since the exhibits are designed to stimulate a child's desire to create art, one corner of the gallery contains a small studio workshop with instructions for making art products relating to the exhibit with a choice of materials to use.

The center's Yellow Space Place is open weekdays for unscheduled use by teachers, children, and school

Yellow Space Place, Little Rock

groups. On Sundays, the staff runs workshops in the gallery and schedules related tours through the center's other exhibitions. Many schools, especially those lacking arts facilities, use the gallery studio often. Physically handicapped and blind children from local schools are frequent visitors.

Rebecca Rogers Witsell, Director of Education, The Arkansas Arts Center, P.O. Box 2137, Little Rock, Ark. 72203.

Other cultural organizations are also developing programs for handicapped students. Living Stage, a project of Arena Stage, a professional performing arts company housed in a new theater and studio building in Washington, D.C., is a small, multi-racial improvisational theater company dedicated to making mainstreamed groups of school students aware of their own creativity. The professional actors and actresses present performance workshops that depend heavily on the children for content and drama. Occasionally, Living Stage works with groups of handicapped children only. The director explains that, "In

The Living Stage, Washington, D.C.

some ways, handicapped children are more responsive to theater than other children because they develop their imagination to compensate for limited mobility."

Children attend theater workshops weekly, although in certain cases the performers travel to neighborhood theaters taking their own costumes, props, and musical

The Living Stage, Washington, D.C.

instruments. The company receives more requests than it can meet, so the staff carefully selects a mix of children from various schools, ethnic backgrounds, and handicaps for every workshop. In order to distribute the benefits of its technique more widely, Living Stage conducts training workshops for parents and teachers.

Robert Alexander, Director, Living Stage, 6th and M Streets, S.W., Washington, D.C. 20024.

The National Park Service operates arts and crafts programs for adults and children in Glen Echo Park, a former amusement park just outside Washington, D.C. Among the wide range of programs, which are open to everyone, are a few exclusively for handicapped children who are bused during school hours to the Children's Experimental Workshop.

The old fair buildings, such as a hall of mirrors, a penny arcade, and a carrousel, have been refurbished to house 40 resident artists working and teaching in a variety of media. Plans are underway to convert an existing playground into a children's Living Arts Village.

Children's Experimental Workshop, Glen Echo Park

Lunchbreak at the Children's Experimental Workshop, Glen Echo Park, Maryland

The workshop runs ten-week sessions in which 25 handicapped students attend for 2½ hours twice a week. The students are accompanied by their own teachers. Each session exposes the students to two forms of art such as pottery and puppetry or theater arts and music.

All members of the workshop staff are artists, some of whom belong to other organizations that collaborate with the Children's Experimental Workshop. One of these is the Living Stage and another is the Smithsonian Institution's resident puppet company.

Funds for the workshop are provided by the National Endowment for the Arts and the National Park Service. Although the programs are now only for handicapped children 8–16, the administrators see no reason why non-handicapped children should not be mixed into the classes in the future.

Wendy Ross, Director, Children's Experimental Workshop, Glen Echo Park, McArthur Boulevard, Glen Echo, Md. 20768.

Schools pair with cultural institutions

The Massachusetts Cultural Education Act mandates schools to use the educational services of cultural institutions. It also requires the state department of education to provide grants to local education agencies to purchase arts education services. The department of education also funds the Cultural Education Collaborative, a training and technical assistance organization that matches the needs of public schools with the services of local cultural institutions. The collaborative pairs each school for at least two weeks, and often as long as nine months, with an arts education program at a museum, theater, dance company, art center, zoo, or aquarium. The school district reimburses the cultural institution with funds from the state department of education.

Massachusetts state law requires that most handicapped students must be integrated with their peers in public schools, so almost all of the cultural programs brokered through the collaborative must be accessible to children with special needs. Some programs, however, are designed specifically for handicapped students. For example, the Community Music Center of Boston offers a music therapy program administered by registered therapists. Students either travel to the center or therapists travel to the schools. Working out of the Boston Center for the Arts, the Boston Theater Workshop has developed drama, theater, and movement programs for physically, visually, and auditorily handicapped children. For the learning disabled, the staff works with school teachers to convert math, reading, and language development into tactile, visual, auditory, and movement sensations that help the children integrate academic information. For emotionally disturbed children, the workshop hired a full-time psychiatrist who adapts theater techniques for releasing energy, self exploration, assessing behavior patterns, and nonverbal communication.

The collaborative also offers technical assistance to cultural institutions developing programs for public schools and in-service training workshops in the arts for teachers. In addition, the collaborative is sponsoring a conference on arts and the handicapped the first week in May, 1977.

Massachusetts' Cultural Education Act has created a system that combines the three methods described in the preceding pages. The cultural institutions became district centers for arts education; school districts can purchase

in-school and outside arts experiences for students; and there are technical assistance and teacher training programs. In 1976–77, more than 7,300 Boston school children were enrolled in arts programs provided by more than 22 cultural institutions.

Anne Hawley, Director, The Cultural Education Collaborative, 229 Berkeley Street, Boston, Mass. 02116.

Publications on barrier-free design

Designing for the Disabled. Updated and rewritten textbook of technical information for architects and others who are concerned with planning and management of buildings used by handicapped people. $39.50. International Scholarly Book Services, Inc., P.O. Box 555, Forest Grove, Ore. 97116.

Arts and the Handicapped: An Issue of Access. How arts programs and facilities have been made accessible to the handicapped; from tactile museums to halls for performing arts, and for all types of handicaps. Emphasis on the laws affecting the handicapped. $4.00. EFL, 850 Third Avenue, New York, N.Y. 10022.

Designing Schools and Schooling for the Handicapped gives guidelines for planning and designing teaching space and related services for children who are handicapped by body impairment, by mental, emotional, or social dysfunction or who are learning disabled. $14.50. Charles C. Thomas Publishing, 301–327 East Lawrence Avenue, Springfield, Ill. 62717.

One Out of Ten: School Planning for the Handicapped. An EFL report about the implications of new laws concerning the handicapped and alternative methods of educating children in public schools. $2.70. American Alliance for Health, Physical Education & Recreation, 1201 Sixteenth Street, N.W., Washington, D.C. 20036.

Arts curriculum materials for the handicapped

Theater Game File, revised and adapted for use by classroom (kindergarten through adult) teachers with handicapped and gifted students. Contains 200 games and exercises for use in conjunction with arts, language arts, social studies, arts education, and physical education. $30.00. CEMREL Inc., 3120 Fifty-ninth Street, St. Louis, Mo. 63139.

Art as Therapy with Children, a resource book for teachers on art education for normal as well as handicapped and disturbed students. $3.00. Schocken Books, 200 Madison Avenue, New York, N.Y. 10016.

To Move to Learn contains many activities suitable for the retarded, the learning disabled, the normal, and the gifted and is liberally illustrated with photographs of children in classroom situations. $10.00. Temple University Press, Broad & Oxford Streets, 305 University Services Building, Philadelphia, Pa. 19122.

Art in Special Education provides administrators and teachers new to this field with useful insights into programming, principles, and arts activities. It delineates the needs of children in each category of handicap and explains which approaches will best help them. The arts program for several media (styrofoam, wire, plaster, drawing, etc.) are spelled out giving details of materials and procedures for each. $8.00. Art Educators of New Jersey, 445 Wyoming Avenue, Millburn, N.J. 07041.

Music for Fun, Music for Learning, a resource book of music activities for teachers of normal and handicapped students. $6.95. Holt Rinehart & Winston, Inc., 383 Madison Avenue, New York, N.Y. 10017.

Weekly Highlights of Sesame Street indicates programming specifics plus a "special activities section" with suggested follow-up activities for mentally retarded children. Includes some activities in the arts such as music, dance, and movement. $5.00 per year. Barbara Kolucki, Special Education Coordinator, Childrens Television Workshop, One Lincoln Plaza, New York, N.Y. 10023.

Slide Cassettes, "We Are All One—Creativity of the Mentally Retarded," a 25-minute slide show by a center devoted to the artistic growth and development of the handicapped. Rental $15.00 a day or $50.00 per week. Creative Growth, 2505 Broadway, Oakland, Calif. 94612.

Project ABC (Art Based Curriculum) Learning Package, a multisensory approach to the education of handicapped children through the arts. The package contains filmstrip/cassette, a videotape demonstration, and an activities card file. Unpriced. Russell Siracuse, Director, Bureau of Education, Department of Mental Health, 44 Holland Avenue, Albany, N.Y. 12229.

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